

Hugh Walpole, English Novelist and Film Scenarist to Lecture,
Toronto, on "The Novel and the Film"

Canadian Moving Picture DIGEST

Established
1915

Publication Weekly
Subscription: \$5.00 yearly
Telephone: Waverley 4929
259 Spadina Ave., Toronto

Digest International Press
Film Service

syndicating 500 leading
newspapers in Canada,
U.S.A. and Great Britain.

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

Representatives:

Dennison Thornton
15 Redcliffe Square,
Earl's Court,
London, S.W. 10, England.

Leon S. Stone
Elgin St., Gordon,
N.S.W., Australia.

RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Vol. 28, No. 32

TORONTO 2, CANADA

November 28th, 1936

THE STAR-GAZER



BELLE BART, star-gazer, who foretold the death of his late majesty, King George V, the end of the Ethiopian War, the Roosevelt landslide, is reported as follows; "Don't be

surprised if King Edward is not crowned in 1937, if there is a big stock-market boom, if Hitler has a lot of trouble, and if the movie industry moves East".

All of these "surprises" must directly and indirectly interest us, even if some of them do not surprise us.

If one looks for trouble, one generally finds it, therefore, Dictators must have plenty of trouble coming their way, because you cannot take away the individuality, or the rights of the people of a nation, without paying the price for what you have done. You become the slave of that which you have created.

When Alexander the Great wished to impress the people, that he was destined to be a world-conqueror, his publicity agents started a story that Phillip of Macedonia was not his father, but that a god came down in the form of a serpent, and mated with his mother. There was even a reporter in those days who peeped through the curtains, and saw the actual mating!

We have no Dictators today who can claim such a heritage, that they are a god's gift to their mothers. This makes it difficult for present-day conquerors, for the knowledge that the Big Boss is even as you and I, makes that Big Boss susceptible to all that might happen to any of us; not being Invulnerable, we wait for his Waterloo!

In regard to the other prophecy, which speaks of a stock-market boom, we observe from history, that the seven lean years are generally followed by seven fat years! The lean years started in 1929.

We are, today, a race of gamblers, playing hard for economic independence, for security and luxury. We will raise the price of stocks before we raise wheat crops, herds of steer, or flocks of sheep. Paper profits are still our Realities.

Another prophecy directly concerns our Industry. It speaks of a movement which will move film production East.

New York is a long way from Hollywood, and Hollywood is a very long way from Wall Street.

When utilities boom, motion picture shares will be in the boom prominently. A stock market boom can be watched much closer at New York than from Hollywood. The convenience of flying is still too involved, and takes up too much time for the swift movement of the Market Tape. Therefore, do not be surprised if the executives, who have been in charge of production at Hollywood, come East, leaving production to those associates who are actively engaged.

New York is the focal point for financing production, and the centre of distribution and exhibition. Production should be closer to these other two sides of its triangle.

New York is closer to Washington, and it is going to be necessary to be very close to Washington, for this city of the White House is going to be very close to Motion Pictures.

The English situation is better watched from New York than from Hollywood. Executives will make more frequent trips to London, the foreign markets are narrowing for English-speaking pictures.

Production in England, by American producers, may develop into pictures for world distribution, replacing the British Quota-made quality.

Gaumont-British non-payment of its dividend, the upset of its American deal, do not present a very profitable picture to British Film Investors.

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Editorial

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Finance for film production in England is tightening. The City was slow to get into motion pictures; what has happened recently, may revive its fears.

If motion picture investors in Great Britain grow nervous, all film companies will suffer through the public's desire to get rid of its shares.

Production requires millions of pounds, if the City will not furnish it, and the public will not co-operate, there will be no British pictures to fill any Quota requirements; and America may find that it will be called upon to produce motion pictures in England, in order to prevent a shortage of films for thousands of theatres.

With G-B down to a proposed program of only 10 pictures yearly, and B.I.P. not particularly interested in film production of its own, American producers may find it profitable to move to London; and with London as an important producing centre, production in America will move East.

The blonde star-gazer sees legislation which will "amaze" public utility companies, causing their stock prices to rise, and bringing harmony with the New Deal administration.

With legislation comes the thought of a pooling of the picture interests of each company, to include production, distribution and exhibition.

It is more to the liking of business men to pay dividends to shareholders than to give their profits to the Government. It means more equal distribution of tax-paying! All pay, not the Rich Few.

Belle Bart states that Stalin of Russia will win great popularity. We do not need to watch the march of the stars for a confirmation of this prediction.

Russia's recent treaties, Russia's admission to the League of Nations, Russia's "hands off China" warning to Japan, Russia's interest in a Bleeding Spain, Russia's armed forces, her ideology of peace, have already made Stalin popular.

Sane people prefer a nation who makes war on a class, rather than on a race, for races are born, classes can be made and unmade according to the people's will.

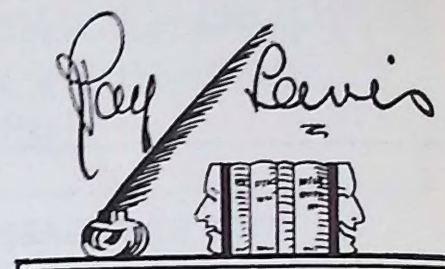
As long as there is a world, there will be Workers and Loafers, and whether the Workers like it or not, they will be obliged to support the Loafers, for the latter class can never be exterminated, as long as there is a hereditary, or throw-back strain!

As long as there is a Civilization which teaches us to be humane, to pity and protect the

weak, including the Loafers, people will not be of one class, nor will all men be the same.

The struggle to equalize the opportunities for the Workers, to secure for these the wages of their creative ability, or toil, to measure justly all values, is also written in the stars.

Hath any man or his plan greater wisdom than the Creator of the Universe? He Could Have Made Man Live According To His Will, but He Willed that man shall be free, free to make himself Immortal, or Dust of Humanity!



Australian Film Digest

by LEON S. STONE

TWO Aussie pictures "Uncivilized" and Zane Grey's "White Death" had the most unusual premieres you could imagine. NOT amongst the glitter of electric bulbs in swanky city theatres.

"Uncivilized", as a fine personal gesture from the director-producer, Charles Chauvel, was prior to its premiere proper in Sydney, especially screened for the first time in its entirety to an appreciative audience of Sydney's unemployed! An entirely free show at the Hammond Hostel, run by Canon Hammond.

"White Death" got its first release in a little wooden theatre at Moruya (a country centre hundreds of miles from Sydney), where the homely atmosphere was well in evidence with a wall sign which read—"School children must not eat peanuts during the talkies" (sic!). The reason for "White Death's" remarkable world premiere is simple.

Zane Grey, for the great hospitality shown him by the local residents on his fishing-film excursion on the South Coast of New South Wales, promised them the first sight of his film when completed. The film faced a critical audience of South Coast fishermen. The general verdict was, "That's one fishing yarn that's really true".

The little theatre was packed to the doors, many people driving miles to attend. The special print of the film rushed to Moruya had not been completely trimmed as the ends of reels and vague symbols flashed on the screen at intervals. No one minded. All were too absorbed in the film.

Moruya made a gala night of it. When the official party, including Ed. G. Bowen, Zane Grey's manager and producer of the film, who stayed behind in Australia to see "White Death" launched, was delayed, the audience—as blasé city audiences have a habit of doing—did not make a fuss.

An elderly fisherman remarked: "Now that's the kind of film we ought to get. A man can learn something from it. The best Clark Gable film ever made won't help you to catch fish". Spoken like a true angler. Are you listening Clark?

Mirrophoneic Erpi Sound Installed 100 Paramount, 68 Loew's Theatres, U.S.A.

RALEIGH



RAY LEWIS

PRESENTS

NOEL COWARD, whom the Industry of Motion Pictures particularly remember for his authorship of "Cavalcade" of world-wide fame, and his most interesting characterization of "The Scoundrel", will open at the National Theatre in New York, at \$11.00 top.

Among the illustrious names lighting up the stages of Broadway, we discover Tallulah Bankhead, Margaret Sullivan, John Gielgud, John Halliday, Leslie Howard, Nazimova, etc., etc.

Leslie Howard and John Gielgud present rival productions of "Hamlet". Two Hamlets on Broadway makes me think that there was something good about the State of Denmark, despite the fact that ghosts walked abroad in Hamlet's night and revealed corruption.

BY the way, while Miss Ryman of Universal was on a talent-seeking tour, she discovered Polly Rowles, who is at the Universal studios in a picture with Henry Hunter and Walter Coy.

Pretty Polly hails from Philadelphia. She was educated at Washington, D.C., not politically, but educationally. She graduated from the Carnegie Technology Drama School with a B.A. degree. She was five years with one of the Little Theatre groups. Pretty Polly is young, 21 years old, ambitious, and already is among the leading ladies of the screen.

While we are on the subject of education, I learn that Ina Claire has received the gold medal for diction, presented each year by the Academy of Arts and Letters.

Ina Claire is one of America's comediennes, and her fame dates back to her pre-war success in "Quaker Girl". Her first comedy hit was in "The Gold Diggers".

Among the famous stars who have won this gold medal award, are Walter Hampden, Edith Wynne Mattison, Otis Skinner, Julia Marlowe, George Arliss, Alexandra Carlisle and Lawrence Tibbett.

WHICH brings to our further attention an award of world-wide importance, the much coveted Nobel Prize. Eugene O'Neil not only secures the Nobel Prize in literature, but \$45,000, as additional compensation. Mr. O'Neil is the second American to win the literature prize. Sinclair Lewis, the novelist, won it in 1930.

Eugene O'Neil receives the prizes for 1935 and 1936, the total of which is \$45,000, since in 1935 there was no Nobel Literature Prize awarded.

The screen, through the courage of Metro-Goldwyn-Mayer, presented "The Strange Interlude", with Norma Shearer in the characterization made famous on the stage by Lynn Fontanne.

The Nobel Literature Prize will be formally presented at a ceremony at Stockholm, Sweden, December 10th, in connection with the anniversary of the death of Alfred B. Nobel, the Swedish discoverer of dynamite, who left a fortune of \$9,000,000 from which his various prizes are given.

In connection with the Nobel festival, Eugene O'Neil's play, "Mourning Becomes Electra", will be staged.

O'Neil is the only dramatist, who has three times been awarded the Pulitzer Prize. Two of his prize-winning plays, "Anna Christie" and "The Strange Interlude", I have seen upon the screen. The third prize-winning play was "Beyond the Horizon", which was the first of his plays to have a Broadway production sixteen years ago.

Eugene O'Neil is the son of James O'Neil, the distinguished actor who starred for many years in "The Count of Monte Cristo".

MR. BERNARD SHAW, when informed that O'Neil had received the Nobel Prize, expressed himself as much pleased. "I do not remember when any play writer has had the prize since I got it ten or eleven years ago," said Mr. Shaw. As a matter of fact, in 1934 Luigi Pirandello received the Nobel Prize, and in 1932 John Galsworthy.

The Gas Bombing at New York's Movie Theatres is now at an end. There has been a settlement of the labor troubles, the latter responsible, it is alleged, for the bombings. Mayor La Guardia of New York, left nothing to the imagination when he ordered that peace should prevail; and those who could make peace, got busy.

Under the terms of the settlement, Local 306 is to absorb the Allied Union of Operators. The Independent Theatre Owners Association agreed to increase the operating costs of projection booths 25 per cent. The terms apply to 537 of a total of 587 Motion Picture theatres involved.

In Toronto, show business is thriving. "The Charge of the Light Brigade" stayed over for a second week at the Imperial.

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Thieves Break Into Tivoli Theatre, Toronto. Escape with \$820.00

Reviews and Previews

"Three Men on a Horse"

Warner Bros.



Joan Blondell, appearing in Warner's "Three Men on a Horse".

WARNER BROS. contribution to the gaiety of the nation. "Three Men on a Horse", is a riot of fun and laughter for young and old. The screen version of the Broadway hit, which has been running on the Great White Way for over two years, and is still going strong, had its New York premiere Wednesday last, where it kept capacity houses at the Strand, in continuous fits of laughter.

The cast, while not filled with exceptional box-office names, is perfectly suited for this production, with two of the stars of the stage presentation,

Teddy Hart and Sam Levene, also appearing in the screen version. Heading the cast are Frank McHugh and Joan Blondell, with Carol Hughes, Edgar Kennedy and Guy Kibee furnishing the chief support. The dialogue of the film is priceless, with most of the characters talking as if they came from "Toity-toid and Toid Avenoo". Laird Doyle, in writing the screen play, happily retained the greater part of John Cecil Holm's original dialogue.

Erwin, played by Frank McHugh, is a harmless sort of individual, who writes poem's for Mother's Day cards. He and his wife, Audrey, live in the suburbs of the big town, with Erwin commuting by bus each day, to his office. Erwin is quite satisfied with his job and his forty dollars a week, but is continually being brow-beaten by his brother-in-law, Clarence, who considers him a good-for-nothing loafer. Erwin has a hobby, which he indulges in while riding to work on the bus each morning. The hobby is doping out the winners at the horse-races, and it appears that Erwin has second sight or something, for he is always right. However, he never plays the ponies himself, for he believes that if he should ever put up a bet, he would lose this gift for handicapping.

AFTER a particularly vicious quarrel with Clarence one morning, Erwin decides that he needs a drink before going to work, and he stumbles into a hotel bar, run by Edgar Kennedy, and which is the hang-out of Patsy (Sam Levene), Frankie (Teddie Hart), Charlie (Alan Jenkins) and Patsy's girl, Mabel (Joan Blondell). Patsy, Frankie and Charlie are inveterate horse-bettors, usually losing their shirt. Erwin gets beautifully drunk, and while in his cups, gives the trio several tips on horses, with the result that they clean up. The three realize that Erwin is a genius, and decide that they should take advantage of his gift, and make a fortune for themselves, at the same time giving him ten per cent of all they win.

Erwin, too drunk to know what it's all about, spends the night in Patsy's room at the hotel, and then in the morning agrees to the trios plans. After several hilarious scenes, Erwin picks the horses for them, and then Patsy makes him bet all his previous day's winnings on his own selections. The selections all win, but Erwin, having placed a bet himself, has lost his gift, and so he returns to his job with Guy Kibbee, writing verses, having first obtained a substantial raise, and having knocked out his brother-in-law.

It is really quite impossible for me to give you any satisfactory picture of the actual fun the picture is packed with, although the bare outline of the plot, as I have explained it to you, may give you a faint idea. The picture is one long laugh from beginning to end, and is certain to break down the reserves of the sternest grouch.

The whole cast do themselves proud, with the performances of McHugh, Joan Blondell, Teddy Hart and Sam Levene being exceptionally fine.

Direction is by Mervyn LeRoy, who also was in charge of production.



Frank McHugh, Teddy Hart, Alan Jenkins and Sam Levene in a scene from Warner's "Three Men on a Horse".

THE production presents the exhibitor with dozens of ways for exploitation, almost any of which will sell the picture. Contact local handicappers, get statements from them whether or not they bet on their own selections, or whether they need a certain environment in which they choose their selections. Contact all sporting associations, especially Jockey Clubs, etc., and above all sell the public on the picture as one of the biggest laughs in months.

* * *

WE see where "Warner's "Charge of the Light Brigade" is doing spectacular business across this continent, and in Toronto it warranted a hold-over at the Imperial Theatre.

We reviewed this picture three weeks ago in The Digest, issue of November 7, but just in case you forget, we repeat a few excerpts from the review.

"Take 'Lives of a Bengal Lancer', multiply it a couple of times, add a tender and sincere love-story, put it together and then tack on one of the most thrilling and inspiring scenes ever

(Continued on Page 7)

United Amusement's \$200,000 Snowden Theatre, Opens Montreal, January

Reviews and Previews

(Continued from Page 6)

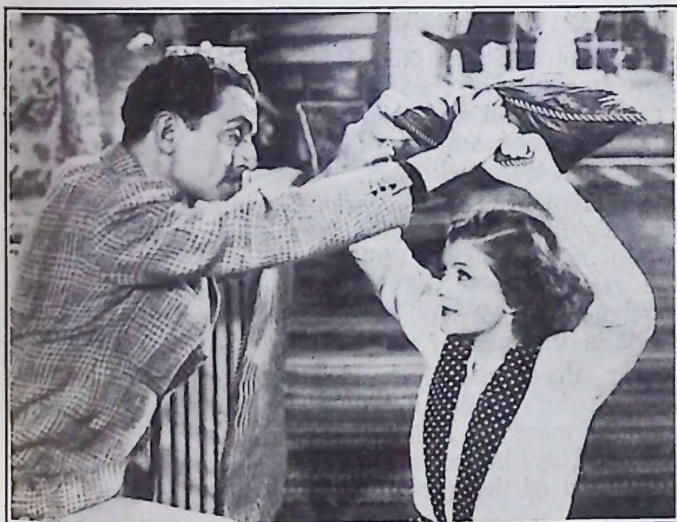
shot by a motion picture camera, that of the actual 'Charge', and you will have a faint idea of Warner Bros. 'Charge of the Light Brigade' . . . for the first time in four years' of reviewing pictures, I was completely carried away by a picture, and at the finale, wanted to break out in loud applause . . . the whole production is magnificently done, with every feature of the picture 'tops' . . . certain to be one of the biggest box-office attractions of the year, especially in Canada."

* * *

ANOTHER hold-over in Toronto is Metro-Goldwyn-Mayer's "Libeled Lady", reviewed last week, which goes into its third week at Loew's Theatre, Toronto. The picture has done even better business its second week here, than it did its first, and that's saying "pullently".

At eleven-thirty Thursday morning, which was the twelfth day of its showing, Jules Bernstein, manager of Loew's, told me that they had stopped selling tickets, as the theatre was already packed.

Looks like another "San Francisco"! Are you "roaring", Leo?



William Powell and Myrna Loy in a scene from M-G-M's "Libeled Lady", now in its third week, Loew's, Toronto.

"Two's Company"

British and Dominions

Shea's Hippodrome - Manager Jerry Shea

NED SPARKS, he of the non-smiling visage, and Gordon Harker, Cockney comedian of the British screen, combine their talents in British and Dominions' "Two's Company", to give you a full hour's entertainment de-luxe.

The picture has an international setting, with both America and England seen in the production. The story opens in New York, where B. G. Madison, prominent business man, is persuaded by his wife and daughter, and the family lawyer, to take a trip to England for his health. On board ship they meet Muggridge, valet to Viscount Wendover. Mrs. Madison mistakes the valet for the real Viscount, and Muggridge allows the deception to continue. In England at last, the party meets the real Viscount, Jerry to his friends, and Julia Madison and

Jerry fall in love. The Madisons rent the property adjoining Warke Castle, seat of the Earl of Warke, father of Jerry. The old Earl, an avid butterfly collector, snags Madison in his net, while chasing a butterfly, and the latter kicks him off the premises. The Earl, who hates all Americans, charges Madison with assault and battery, and hales him to court, while Muggridge also summons Al, the lawyer, on the same charge. In a court scene, which for comedy has seldom been equalled in motion pictures, the case is finally settled, but leaving Madison and the Earl, and Al and Muggridge as bitter enemies as ever.

Al, however, seeing that Julia and Jerry are really in love, decides to smooth the troubled waters for the lovers. He goes to the Earl and tells him that Madison sent him to apologize, at the same time getting Muggridge to tell Madison the Earl apologizes. Everything appears serene, until the Madisons call on the Earl, and in the ensuing conversation the two principals learn their apologies were fakes, and the trouble starts all over again.

By this time Al and Muggridge have signed a pact, and have proceeded to get drunk together. They arrive at Warke Castle, and in a hilarious climax, succeed in settling everything satisfactorily.

Ned Sparks and Gordon Harker as Al and Muggridge respectively, do the best work of their long careers, both being worth many laughs. Mary Brian and Patric Knowles — he's the brother in "Charge of the Light Brigade" — carry off the roles of the lovers quite satisfactorily, while Henry Holman as Madison and Morton Seltan as the Earl, are perfect in their respective roles. Others in the cast include Olive Blakely as Mrs. Madison and Rob Wilton and Robert Nainby as a couple of J.P.s.

This picture is easily the best comedy to come out of England since "The Ghost Goes West", and it is quite interesting to see England poking gentle fun at herself and her traditions. The picture should be excellent box-office anywhere, but especially in Canada. It is a Regal Films release.

"Jay L."

* * *

SINCE his remarkable performance in "Show Boat" and "Sanders of the River" there has been an insistent demand on the part of exhibitors and the theatre-going public for more pictures starring Paul Robeson. This demand has now been met by the latest British Lion production — "The Song of Freedom", just released in Canada by Regal Films Limited. It is a tremendous picture, with most of it filmed in Darkest Africa. It is an absorbing story of a negro slave with a marvellous singing voice whose sacrifices are made in order to bring freedom to his people. Robeson sings four songs in the picture, each of which will no doubt vie for popularity with his famous "Old Man River". Scores of first-run houses have already booked the picture, which has all the earmarks of box-office success.

Adolph Zukor's Silver Film Jubilee to be Celebrated by Industry

Washington Film Digest

Special to The Canadian Moving Picture Digest

By Columbia Trade Press Service.

WASHINGTON, D.C., Nov. 23—(CTP)

WHAT may soon result in making the Capital City a "Little Hollywood" was revealed here this week, when it was learned that officials of the government, as well as members of the Byrd Investigating Committee studying government-made films, are seriously considering the possibility of a central laboratory for the distribution and production of all Government and New Deal Films. The question of a centrally controlled laboratory for such government motion picture activity has long been a controversial question, and it is expected that when the Brookings Institute finally makes its report to the Byrd Committee in January, the question will receive more than a little attention.

The theory behind the Government controlled bureau is purely one of economy, many officials here believing that such a bureau would materially cut down the cost of producing and distributing government films. It is expected that the Byrd committee investigation will be one of the most extensive made on the question of government films, and the latest government bureau to be contacted by both members of the Byrd Committee and The Brookings Institute is the National Archives, which has made a survey of Federal motion picture projects within the District of Columbia, and contemplates the expansion of the survey to a broader national field.

Canadian Moving Picture Digest correspondent was able to contact officials of the National Archives with the result that it was learned the National Archives has the most complete survey of Government Federal motion picture activities yet made, and although it has cooperated with all requests for information, it was pointed out that it has been the policy of the National Archives to co-operate with the motion picture industry.

The questionnaire sent out by the Byrd Committee would seem to indicate that the chief purpose of the investigation is to determine if possible the amount of money being spent on government motion picture activities. Senator Byrd was expected to return to his office on Capital Hill this week, and he will immediately take charge of Committee Activities.

Meanwhile Secretary of Commerce Daniel C. Roper, at his weekly press conference, told the Canadian Moving Picture Digest that he had already submitted all data concerning the recent Commerce Department production "Commerce Around the Coffee Cup". At the same time the Secretary revealed that it was the intention of the Department to produce a similar picture after reactions throughout the country justified it.

* * *

A RECENT report issued by the United States Department of Commerce indicates a highly optimistic trend in the motion picture industry. According to the recent census of manufacturers, the production and employment of the photographic and projection apparatus industry showed a substantial increase in 1935 as compared with 1933.

The value of products in the industry, the report states, increased 37.3 percent from \$53,859,955. in 1933 to \$73,966,259. in 1935. The number of wage earners employed in 1935, 12,001, exceeded the number employed in 1933 by 33.7 percent and the increase in their compensation amounted to 55.7 percent.

The industry embraces those establishments engaged primarily in the manufacture of cameras, including motion picture cameras, motion picture projection machines, film rewinders and reels, etc. The total value of the motion picture projectors is \$3,057,771 and motion picture films, \$40,899,597.

* * *

WITH plans for the erection of a new Army post theatre at Fort Bliss, Texas, through the cooperation of the W.P.A. the Army Motion Picture Service through its motion picture spokesman, R. B. Murray, this week revealed that there were soon to be submitted estimates for five more theatres at forts throughout the country. Each such project must pass by the State Board of W.P.A. for approval, after which the project is again submitted to the President for his approval.

The theatres, according to Murray will be used for motion picture entertainment in the evening and during the day for lecture halls. According to Major Wogan, chief of the War Department Bureau of Information, all such projects must be submitted before next June 30th when W.P.A. appropriations will have expired.

* * *

ACTING on instructions from the State Department, a United States official in Rome has contacted the Foreign Office of the Italian Government regarding the possibility of an amicable settlement of the dispute over the earnings of American film companies, the Department announced this week.

Foreign Minister Galeazzo Ciano, returning to Rome last night, was expected to take the matter up with Ambassador William Phillips. The discord arose over the regulation by the Italian Government ruling that foreigners cannot send more than 25 percent of earnings made in Italy out of the country.

At the State Department it was learned that Ambassador Phillips is taking up this matter of getting fair treatment for American film industry. The presence of Will Hays in Italy at the present time makes a prompt discussion of the question likely.



Left to right: Reginald Owen, Clark Gable, "Woody" Van Dyke and Franchot Tone. An intimate camera study taken on the set of Metro's "Love on the Run".

Pathe Newsreel Presents Dionne Quints in Color for First Time